



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

DESIGNERS' JOTTINGS

The economies secured during the first year were almost sufficient in themselves to pay the dividends.'

In former issues I have dealt with the trust's effect on wallpaper designing as a profession; the *Daily Mail* writer does not go into this branch of his subject.

'The board, who are the former heads of the leading firms, keep a firm grip of the business. . . . They are practically the men who keep their fingers on the pulse of the trade. They carry out to the utmost the economics of large scale production.

'The Wallpaper Trust enjoys an enviable immunity from foreign competition. If it maintains a high standard of artistic execution, with originality and good taste in design, it can hold its foreign market. Up to now the foreign trade has increased. The only serious competitor would be the United States, where there is another trust, and I am informed there is an alliance between the two. The American designs, in any case, do not appeal to the English public. New competitors at home find themselves faced with a closed market. They can supply small builders, and that is what the firms outside the trust are doing. There has been brisk competition recently in the cheaper class of papers used by jerry-builders, and one of the trust firms in Chelsea is trying to undersell the outsiders in their own lines. They have created a brisk demand, but are probably selling in the meantime at a loss to crush competitors.

'Serious competition is more likely to come from Germany. English wallpaper of new design is fashionable just now in Germany, and the Germans have started importing the English paper-making machines, which are the best. This is almost a sure prelude to making export paper from English designs of the size and style to suit English taste. No doubt the promoters of the trust foresaw this danger when they tied up the dealers. Their monopoly depends to a great extent on the stability of this compact. Up to now there has been no difficulty in keeping a tight hold on the merchants. The directors of the Wallpaper Trust occupy a strong position, and could, if they chose, supply better paper at the same price as under competition and maintain our supremacy in the business by excellence of quality.'

I hear on all sides that the past year has been a very trying one for pattern designers. For various reasons the calico-printing trade has been in an very unsettled state; and the great combines, necessary though they may be for the development of trade (of course, there are various opinions on this point), have not contributed to making the designer feel in suits with fortune. The fashion for 'art' cretonnes, which started with William Morris's application of the richer and bolder effects of the old hangings—silks, velvets, and tapestry—to their poor relation, cotton, seems now almost to have worn itself out. The decay has been assisted by the introduction or development, during the last few years, of the cheap cotton 'tapestries' from the various Continental manufacturing centres; which, by their cheapness, seem to have taken away the last leg on which the ambitious cotton 'art' hanging stood.

Contemporaneously we have seen a revival in chintzes; those old-fashioned glazed chintzes so dearly loved by the women; who never, after all, took kindly to the 'aesthetic' business. This (the chintz revival) was at its height a year or two ago, and like everything else in this booming age, suffered great risks of quick exhaustion at the hands of the salesmen. In that direction things are now getting steadier, but the chintz revival has indubitably left its marks on the fashion in designs for calico-printing; and will probably prove to be the death-blow to art cretonne. One can hardly be sorry, for

after all, it was only to be expected that the customs of hundreds of years should be stronger than the 'Morris School'; and a people who have been accustomed to the honest gaiety of spotted cotton can scarcely be expected to appreciate its use in unsuccessful imitations of the grave dignity of woollen tapestry or the richness of silk.

In chintzes, at present, there is not much room for the designer. Fashion decrees they shall be 'old-fashioned' chintzes, and the most influential firms have practically inexhaustible stores of blocks and designs to draw upon—ready for use, without need of the designer's aid. One of the most used and most favourite period is that of fifty years ago, and most wonderful pieces of work some of them are, full of clever artistry. Of course there is also a certain amount of revival of the styles—the 'Louis' and 'Empire,' etc., etc. The fashion has had its influence, too, on wallpapers, which are becoming more chaste and dainty in style.

Reverting to the cotton 'tapestries' from the Continent. It will be interesting to note their future career. When people buy a 'tapestry' they generally expect it to last longer than a print, but I think a genuine French cotton 'tapestry' will run an art Cretonne a quick race to a close finish. And beat, I think, for while both have all the fast-flying properties of inimitable aniline, the peculiar nature of the fibre used in its manufacture brings an additional trouble on 'French tapestry's' devoted head. A little exposure to light and air makes it very hard and brittle and liable to 'cut.' But then it's *cheaper* than British woollen goods, and so will have its day.

The designs are English, almost invariably, at least in those that sell best in the English market. This would be a satisfactory fact for English designers if only the powers that be would instil British notions of the trade moralities into the minds of French manufacturers and their English agents. But—though far be it from me to say there are not some notable exceptions—the general methods of business are eminently unsatisfactory. Still designers who are not 'fed up' with promises will find them ineffably grateful for the *loan* of a few designs.

The design for Axminster carpet, of which we give an illustration, was made by Messrs. Fred. J. Mayers and G. Howard Woodhouse, of Kidderminster, for Messrs. John Crossley and Sons, Limited, of Halifax, to whom we are indebted for permission to illustrate the design.

The Sixth Annual General Meeting of the Society of Designers is announced for 25th June. As we go to press prior to this date, it is impossible to give a report of the meeting earlier than in the August number.

Information respecting the Society may be obtained on application to the Hon. Secretary of the Society of Designers, Clifford's Inn, Fleet Street, London, E.C.

I. B.

MUSIC

THE exact value of the opera in the annual equation of music in London is artistically difficult to decide. A great flourish of trumpets had preceded the commencement of the Covent Garden season about the new stage and new scenery. As those who love music are still old-fashioned enough to go to the Opera to hear, this was rather like writing a play round those historical pump and buckets of Mr. Vincent Crummles. The wealthy syndicate imported a new manager, Mr. Messenger, whose claims to fame are that he is the husband of the lady who once perpetrated ballads under the pseudonym of Hope Temple, and that he once composed an opera which could not be forced down the throats of

MUSIC, QUERIES AND REPLIES

the English, although it had the *cachet* of being signed by a foreigner. He began by producing a wonderful series of operas in the first week of the season, after which we reverted to the old game of changing the bill at the eleventh hour and the customary dearth of tenors. Mr. Van Dyck has gesticulated and declaimed with his wonted energy, and has even sung with less false intonation than of yore. But the Dutch artist cannot appear every night. Herr Knote was as mediocre a Lohengrin as ever addressed the mechanical swan, and because he could not reach the usual standard in Siegfried, sundry friendly folk heralded his lapse as a new reading. M. Saleza has not been in good health, and a more selfish artist would never have imperilled his reputation by singing as Romeo and Faust with his throat in that lamentable condition. On the other hand, it is probably a record in international opera that 'salve dimora' one evening was concluded in absolute silence. This at least proves that on some occasions the *claque* is really moribund at Covent Garden.

The most pleasurable feature of May music was the return of Madame Eames, with her voice more beautiful than ever, and her acting much improved. Fraulein Gadski, with a south German accent and occasional coquettishness which is most annoying, has much advanced her reputation by her sound singing. Otherwise it was a matter of consideration how the bill could be nightly filled until Mesdames Melba, Calvé, and Ternina arrive. So far as the altos went Madame Brema was, as usual, supreme, and among the basses M. Pol Plancon. M. Mohwinkel made a good impression before his injury in the fight in Lohengrin, and a number of young Englishmen have sung the minor parts with notable efficiency.

Although the orchestra has the benefit of a new sounding board it is not quite satisfactory, for the superfluous number of second violins disturb the balance of the strings, and the brass, both on the stage and in the band, is horribly discordant. Still they have done some beautiful work, though Signor Mancinelli makes no attempt to subdue their energy, and Herr Lohse drags the tempo with truly German procrastination, making the overture to Tannhauser look like a fine mosaic. However, in Tannhauser has been attained the best ensemble of the first month, and the general level is as far above the standard of olden times as it is beneath what must be desired. It is satisfactory to our insular pride to remember that better orchestral renditions can be heard at any concert under Mr. Henry Woods, at Queen's Hall.

Dr. Villiers Stanford would have been much wiser if he had produced 'Much Ado About Nothing' at the Savoy. The beauties of his score lie on the surface, but there is a wearisome absence of inspiration, and a reiteration of frolicsome orchestration, nearly as irritating as Sir A. Mackenzie's 'Rule Britannia' Overture. The minuet proved to be a saraband and the carillon ground bass absurdly recalls the great bells in Parsifal. Madame Suzanne Adams was more effective than usual, but the English language sounded strange at Covent Garden, and the English chorus was very ragged. 'Hansel and Gretel' has been twice staged, but the over-rated opera of Humperdinck was voted intolerable and childish, whilst the fickle patrons now yawn over the once vaunted 'Cavalleria.' Only the best survive, and that is why Wagner wisely called his later works the music of posterity.

HOME GORDON.

QUERIES AND REPLIES.

REPLY TO H. W. H.—Only by the invitation of a member. If you are really interested in the exhibitions and will let us know, we shall be glad to obtain an introduction for you.

REPLY TO BEE.—You will find most exhibitions of the kind you name to be well advertised. Try Colbourne

& Co., 80, Regent Street, London, W., who may be able to deal with you.

REPLY TO W. H.—The title you give is not such as enables us to trace the book. If you cannot get it at an ordinary bookseller's the only plan left is to search carefully through the frequently published catalogues of the second-hand booksellers.

REPLY TO F. G. B.—The value of your prints depends so much on their condition, whether they are fine impressions or not, and other considerations, that we advise you to consult an expert, who will, of course, want to see them. Mr. Graves, of Pall Mall, London, would be able to give you the information you seek.

REPLY TO G. P.—Rimell, of Oxford Street, and Parsons, of Brompton Road, London, are reliable and reasonable in their dealings, and both keep a very large stock of second-hand books.

REPLY TO A. S.—We suppose you refer to the 'Titian' medium, particulars of which you will find in our advt. columns.

REPLY TO R. M.—The book you seek is "The English Pre-Raphaelite Painters, their Associates and Successors," by Percy H. Bate, published by Geo. Bell & Sons, 1899. Price, about 36s.

REPLY TO 'MANERBA.'—We much regret that no correspondent has volunteered the information you require, and we do not know anyone who has had reliable experience from working from a van.

QUERY NO. 256.—I have a fine mezzotint engraving, in good preservation, by Carli Maralli, Pinxt., J. Boydell excudit, 1784. Tafsairt, Sculptest likely, but that is torn off. Title, *The Virgin Teaching the Infant Jesus*.

I have also another engraving by Richard Paton, Pinxt., J. Boydell, excudit., 1784. James Fittler, Sculptest.

'To General Elliott, Lieut.-Gen. Boyd, Gen. Lamotte, Maj.-Gen. Greene, Sir Roger Curtis, the Officers, Soldiers and Sailors. This representation of the brave and gallant defence of Gibraltar, against the united force of Spain and France, on the 14th Sept., 1782, for which important service done their country, they received the thanks of both houses of Parliament.—Is humbly inscribed by their most humble servant, Richard Paton.'

Will you kindly let me know if they are of any particular value?—J.T.

QUERY NO. 257.—I have in my possession a rather fine Marine and coast scene (water-colour) painted by D. Tucker (1847), and a figure subject by R. W. Ratcliffe, about the same period. If you can give me, through the medium of THE ARTIST, any information about these artists, I shall be greatly obliged.

R.T.C.

QUERY NO. 258.—I have two oil paintings, each 36 by 24, *Evening on the Thames, Hay barges on the Medway*, signed E. C. Williams, 1872. If you know anything of the artist and the value of his work generally, I shall be much obliged for any information you can give me in your replies column.

R.L.C.

QUERY NO. 259.—Can you assist me in obtaining particulars of the Langham Sketching Club?

W.B.

QUERY NO. 260.—I shall be grateful if you can tell me where I can get a list of the Art Institutions and Exhibitions in Australia, and conditions of exhibition if possible.

H.G.

QUERY NO. 261.—Will you give me the name of a school where I can learn the really practical principles of art craft work. I have spent some time in a school where I expected to be taught practically, but find my knowledge is only of the level of the bulk of the students at the school, who are mainly amateurs doing work of the 'Home Arts' type.

LIVERPOOL.

QUERY NO. 262.—I will be grateful if you can give me some directions for Repousse work in copper.

F.E.S.

QUERY NO. 263.—Will you assist me in procuring some information about the paintings of Simeon Solomon?

A.B.J.